1: Fletcher E-5 (1898-1902) 1904
NQ18 Pawnee NQ18

TENTH RITUAL. THE DAWN

PART I. THE BIRTH OF DAWN

Explanation by the Ku'rahus

As the night draws to a close, the Ku'rahus orders the server to lift the skins which hang at the outer and inner doors of the long passageway of the lodge, and to go outside and watch for the first glimmer of light. 796*

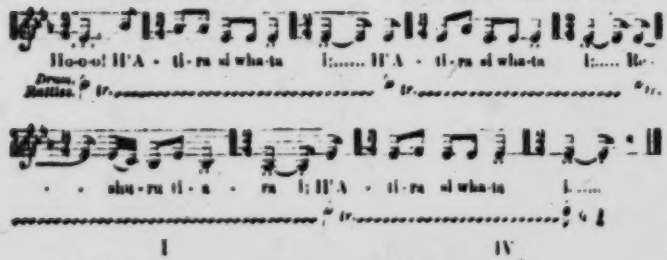
The Ku'rahus, his assistant, and the chief, sitting behind the Hako, where they lie at rest, look toward the east through the open doorway and watch for the first signs of the dawn.

At the first indication of a change, when the air begins to stir, the server comes in with the tidings, and we rise, take up the Hako, and stand at the west, behind the holy place; there, looking toward the east, we sing this song. We sing it slowly and with reverent feeling, for it speaks of the mysterious and powerful act of Tira'wa atius in the birth of Dawn. [781]

SONG

Words and Music

539*
796*
[533*]



I

538 Hooo!
539 H'Atira si whata i;
540 H'Atira si whata i;
541 Reshuru tiara i;
542 H'Atira si whata i.

II

543 Hooo!
544 H'Atira ta wata i;
545 H'Atira ta wata i;
546 Reshuru tiara i;
547 H'Atira ta wata i.

III

548 Hooo!
549 H'Kawas si whata i;
550 H'Kawas si whata i;
551 Reshuru tiara i;
552 H'Kawas si whata i.

IV

553 Hooo!
554 H'Kawas ta wata i;
555 H'Kawas ta wata i;
556 Reshuru tiara i;
557 H'Kawas ta wata i.

V

558 Hooo!
559 Kawas ti waku ka riki;
560 Kawas ti waku ka riki;
561 Reshuru tiara i;
562 Kawas ti waku ka riki;

VI

563 Hooo!
564 We tatichiri wak ka riki;
565 We tatichiri wak ka riki;
566 Reshuru tiara i;
567 We tatichiri wak ka riki.

1: Fletcher E-5 (1898-1902) 1904
NQ18 Pawnee NQ18

539
796

918 See line 917.
919 Kaksha husha wiki rira. See line 917.
920 See line 917.

Explanation by the Ku'ruhus

This stanza tells us that the noise made by the people as they gather together on the morning of the fifth day for the presentation of gifts to the Fathers is like the coming of a great flock of birds. The people move like the birds; they do not come in a straight line to the lodge of the Son, but they come from this side and from that just as the birds gather together in a flock.

Translation of Sixth Stanza

921 Ho-o-o-o! An introductory exclamation.
922 Wetu kaksha husha wiki rira.
wetu, it has.
kaksha, a tumultuous noise.
husha, flock.
wiki, manner of approach. See line 807.
rira, coming.
923 See line 922.
924 Kaksha husha wiki rira. See line 922.
925 See line 922.

Explanation by the Ku'ruhus

As the people approach the lodge they make a great noise. All is bustle; the neighing ponies to be given to the Fathers are brought forward, and the people are calling to one another; there is the singing of songs and the shouts of pleasure; all these sounds mingling make a noise like distant thunder. This stanza refers to this joyous tumult. [152]

Just before I came on to Washington I performed this ceremony, and now as I sit here and tell you about the meaning of this song, I can hear the happy shouts of the people as I heard them some weeks ago. Their voices seemed to come from everywhere! Their hearts were joyful. I am glad, as I remember that day. We are always happy when we are with the Hako. [115] [781]

PART II. THE SIXTEEN CIRCUITS OF THE LODGE

Explanation by the Ku'ruhus

The last act of the last night is the making of four times four circuits of the lodge.

I have told you that the four circuits of the lodge which we have been making are in recognition of the four paths down which the lesser powers descend to man. We have been asking for help from these powers and so we have remembered the paths down which they

1: Fletcher E-5 (1898-1902) 1904
NQ18 Pawnee NQ18

Translation

*539 1297 Ho-o-o-o! An introductory exclamation to the song.
*796 1298 H'I re ra!
h', the symbol of breath; breathing forth life.
I, a part of the word Tira'wa, the mighty power above.
re, is.
ra, coming. The word as here used conveys the idea of coming from a great distance.
1299 See line 1298.
1300 Pira uta hao!
pira, a part of the word piraa, child, a general term.
uta, a part of the word kuta, possessed by or belonging to some one other than the speaker.
hao, offspring.
1301 Pira uta, uta hao! See line 1300.

Explanation by the Ku'rahus

*539 When I sing this song I pray to Tira'wa to come down and touch
*796 with his breath the symbol of his face and all the other symbols on the little child. I pray with all my spirit that Tira'wa atius will let
781 the child grow up and become strong and find favor in its life.
782 This is a very solemn act, because we believe that Tira'wa atius, although not seen by us, sends down his breath as we pray, calling on him to come.

As I sing this song here with you I can not help shedding tears. I have never sung it before except as I stood looking upon the little child and praying for it in my heart. There is no little child here, but you are here writing all these things down that they may not be lost and that our children may know what their fathers believed and practiced in this ceremony. So, as I sing, I am calling to Tira'wa atius to send down his breath upon you, to give you strength and long life. I am praying for you with all my spirit.

This song is sung eight times.

*539 As we sing it first we bow above the little child, and make a move-
*796 ment as if to touch it with the feathered stems and the ear of corn. The second time we sing it we again bow low over the child and the chief touches it on the forehead with the ear of corn, while the Ku'rahus and his assistant stroke it on each side with the feathered stems. We then pass to the south, to the right side of the child, and sing for the third and the fourth time. The first time we make the motion of touching the child, the second time the chief touches its head with the ear of corn, and the feathered stems are passed down its sides. Then we go west to the back of the child and there sing for the fifth and sixth times, making the same motions and again touching it. Then we go north, to the left of the child, and sing for the

1: Fletcher E-5 (1898-1902) 1904
NQ18 Pawnee NQ18

*796 The stars were shining when the Children were again seated in the lodge. The wood was piled upon the fire, and as the flames leaped high, the Ku'rahus, his assistant, and the chief arose from behind the holy place and took up the Hako. Among the Omahas this act was accompanied by a song referring to the eagle rising from its nest, which the movements of the feathered stems vividly pictured. The Pawnees had no such songs, and the Hako were taken up without any symbolic movements.

[171]

787 In the song belonging to this first night, the visions that "attend
*796 the Hako" were invoked.

According to the explanations of the Ku'rahus, these visions resembled dreams, inasmuch as they often came during sleep, but they also appeared when the dreamer was awake. They might be called revelations, which served either to strengthen a purpose or to suggest means by which a plan could be carried out to insure success to some cherished project. Through such visions, we are told, the manner of procedure of the ceremony had been taught and its details prefigured, details which were afterward carefully followed so as to conform to what was regarded as a supernaturally given model.

*539 The birds, the animals, and the products of the earth represented
787 on the Hako communicated with man by visions. In the song of
*796 invocation these visions are personified. They hear the summons in their dwelling place above; they descend and pass over the quiet earth, making their way to the door of the lodge, where they pause; they cross the threshold and "walk within"; they move around and fill the space, touching all the people; this accomplished, they "walk away" and ascend to their abode on high.

We note that the visions follow the same sequence of movements that the Hako party followed in entering the lodge; they pause at the door, then enter and "walk within"; they move about and touch the people in prefiguration of the bestowal of gifts promised through the ceremony.

[*533] This song was quite impressive, sung as the writer heard it by a hundred or more voices. The Ku'rahus and his assistants, as they moved around the lodge, were followed by the choir, singers bearing the drum, and the song was taken up by all the people—men, women, and children—until the lodge vibrated with the sonorous melody. At the close of the fourth stanza the Hako were laid at rest with the songs belonging to that act; the eagle had gone to her nest, leaving the space clear for the mystic visitors, the visions, who now walked within the lodge. After a time the Hako were again taken up and the last four stanzas were sung; then the eagle once more alighted upon her nest, the visions had departed, they had "touched" the Children, and, as the Ku'rahus said, "the people could now go home to have pleasant dreams."

*796 The face of the old man was radiant as he explained this song and
781

1: Fletcher E-5 (1898-1902) 1904
NQ18 Pawnee NQ18

dwelt upon the happiness brought to all by the touch of the visions which attend the Hako. This song and all others which belong to the night season he would sing and talk about only in the evening, never during the day.

796*
781

SONG.

533*
796*

Diagram of Time

Rhythmic Erudition

539*
796*

I

Holy visions!
Hither come, we pray you, come unto us,
Bringing with you joy;
Come, Oh come to us, holy visions,
Bringing with you joy.

II

Holy visions!
Near are they approaching, near to us here,
Bringing with them joy;
Nearer still they come—holy visions—
Bringing with them joy.

III

Holy visions!
Lo! Before the doorway pause they, waiting,
Bearing gifts of joy;
Pausing there they wait—holy visions—
Bearing gifts of joy.

IV

Holy visions!
Now they cross the threshold, gliding softly
Toward the space within;
Softly gliding on—holy visions—
Toward the space within.

V

Holy visions!
They the lodge are filling with their presence,
Fraught with hope and peace;
Filling all the lodge—holy visions
Fraught with hope and peace.

VI

Holy visions!
Now they touch the children, gently touch them,
Giving dreams of joy;
Gently touch each one—holy visions—
Giving dreams of joy.

* Music on page 118.

1: Fletcher E-5 (1848-1902) 1904
NQ18 Pawnee NQ18

VII

*539 *796
Holy visions!
Ended now their mission, pass they outward,
Yet they leave us joy;
Pass they all from us—holy visions—
Yet they leave us joy.

VIII

Holy visions!
They, the sky ascending, reach their dwelling;
There they rest above;
They their dwelling reach—holy visions—
There they rest above.

TENTH RITUAL. THE DAWN

PART I. THE BIRTH OF DAWN

*796 The opening ceremonies began after dark and continued until past midnight. At their close the Children and the Fathers retired to their tents, but the Son remained at his post near the inner door of the lodge, while the Ku'rahus and his assistants watched from behind the holy place, where the Hako lay at rest. The fire burned to embers, the noise of the camp died slowly away, and darkness and silence settled down within the lodge.

It was a long watch, but at length the Ku'rahus bade his server lift the skins, hanging at the inner and the outer door of the long passageway, and stand outside to report when the gray hue was seen in the *539 east. When the voice of the server was heard proclaiming the sign *796 of dawn, the Ku'rahus and his assistants rose, and as they stood [533 behind the holy place, facing the open door, they sang the first song in this drama of the mystic birth of Day. It was sung "slowly and • 781] with reverent feeling, for it speaks of the mysterious act of Tira'wa atius in the birth of dawn," said the Ku'rahus; "it is something very sacred, although it happens every day."

In the first stanza, the Earth, h'Atira (h', breath; atira, mother), Mother breathing forth life, is called on to awake, that she may receive fresh power of life to be given with the new day. In the second, h'Atira responds, she wakens from the sleep of night.

In the next stanza, h'Kawas (h', breath; Kawas, as the representative of the upper powers), the life-breathing powers above, are called to awake and receive fresh life through the new-born Day. In the fourth stanza, h'Kawas, awakening from sleep, responds. All the forces below and above have now been called, they are awake and ready to receive the gift of the new life.

*539 In the fifth stanza, Kawas, the mother, the leader in this ceremony, *796 stands up and speaks from her nest. She explains to the Ku'rahus 821 that day is born of night by the power of Tira'wa, that it is the breath of this new-born child, the Dawn, which gives fresh life to all things

3: Densmore E-5 (1919-1920) 1929
NQ18 Pawnee NQ18

*533 The next song was said to have come down from a time when only men played the hand game.

No. 49. "You Came Near Finding Them"

(Catalogue No. 1095)

Recorded by EFFIE BLAIN

Voice ♩ = 76
Drum not recorded

Analysis.—The rhythm of this song is characteristic of the physical movements of persons playing the hand game. It is a rhythm that suggests alternation and the swaying of the players from side to side. There is also an energy in the ascending approach to the first count of each measure. The tones are those of the first 5-toned scale which omits the third and seventh tones of the octave and is always a particularly free melodic form. No change of measure length occurs and the song consists entirely of repetitions of the rhythmic unit. The song contains 11 ascending and 10 descending progressions, two of each being the interval of a fourth.

A song of Roaming Chief (No. 66) was also sung at a hand game.

GHOST DANCE SONGS

668 177 78 [181] The Pawnee are deeply religious by nature and received the Ghost dance with sympathy. According to Mooney "The Ghost dance was brought to the Pawnee . . . by delegates from the Arapaho and Cheyenne in the west. The doctrine made slow progress for some time, but by February, 1892, the majority of the Pawnee were dancing in confident expectation of the speedy coming of the Messiah and the buffalo. Of all these tribes the Pawnee took most interest in the new doctrine, becoming as much devoted to the Ghost dance as the Arapaho themselves." [29] A woman's Ghost dance dress is shown in Plate 8, *c*; also other costumes.

[293] 668 177 Ghost dance songs were recorded but the dance did not form a subject of study by the present writer. As stated, certain Ghost

*533

[29] Mooney, James, op. cit., p. 902.

14: Weltfish E-4, 5 (1928-1936, 1954) 1965
(1867) NQ18 Pawnee NQ18

159 Lincoln who was the government blacksmith. They invited Shot Arm
591 and the boy to come and live with them. They stayed there for six years and then Shot Arm's sister, Woman White Star, invited them to come and live with her. One winter both Shot Arm and the boy were very ill with a high fever. Fox Chief, his older half brother, came and took the boy to live with him. From there the boy moved from one house to the other, sometimes with Misery, then with War Cry and others. Because of his wandering about, he did not know that his father, Shot Arm, had died.
[754] The relatives suspected that his death was due to witchcraft by a member of the family of their old rival, Big Doctor. The feeling was so strong that the agent had an autopsy performed, which showed that Shot Arm had died of an old gunshot wound that had affected his lungs. But the
[165] Pawnees were not convinced. And neither was Mark Evarts when he told of it in 1928. During the first five years in Oklahoma, 800 Pawnees died.

159 Otter's old playmates, David Gillingham and the Coons brothers, had
177 gone to Carlisle School in Pennsylvania and they induced him to come along. After his schooling he worked at harness making in Harrisburg, Newark, and Philadelphia. He experienced such wonders as climbing into the arm of the Statue of Liberty in New York Harbor and playing baseball for a period with the Cuban Giants, a colored team. While he was with them in the South, he was questioned by the authorities "about the grandfather clause." His right hand was permanently broken in baseball, for in those days they played without benefit of a catcher's mitt. He was very lonesome and went home. As he says,

> When I got home from Carlisle, I had no home. My older brother, Fox Chief, War Cry, and Misery had all died. It was cold weather and Behaille (the interpreter) met me on the road and took me in his buggy and gave me a swig of whisky. He offered me a home at his house where Brave Chief, Frank Leader, and Peter Wood were living.

159 An older woman in Behaille's house befriended him and established a relationship with him. Finally the agency took a hand in his life. The agent said he had made a good record at school and he should settle down. He was trained as a blacksmith and given a position. At last the Riding-In family gave him their daughter, Hannah, in marriage and they set up a farm together and had a daughter. Then Hannah died of tuberculosis and shortly afterward, at the age of twelve, their daughter followed. The farm was lost to the bank as the result of a crop failure and
[115] an unpaid loan. This was in 1924. In 1928 this record of old Pawnee life was made with Mark Evarts' help.

[781] When he returned to Pawnee from the east, Mark Evarts had a severe emotional crisis and finally an important religious experience. He returned home permanently in 1897–1898. The Pawnee version of the re-

000